

LA.

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

RMX

HUGH BLAIR.

THE SONG OF

DEBORAH AND BARAK

THE H. W. GRAY CO.,
21 EAST 17th ST., NEW YORK.
SOLE AGENTS FOR
NOVELLO & CO. Lt. - London.

TWO SHILLINGS & SIXPENCE.

1.00

LONDON: NOVELLO & CO. LTD.

BACH

Complimentary

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

THE LIGHT OF LIFE

(LUX CHRISTI)

A SHORT ORATORIO

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN AND ARRANGED BY THE

REV. E. CAPEL-CURE

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 29.)

Price Two Shillings and Sixpence.
Full Score and Wind Parts, MS. String Parts, 13s. 6d.
Words only, 10s. per 100.

THE TIMES.

The oratorio, which is divided into sixteen numbers, including solos for all the principal voices and an orchestral prelude entitled "Meditation," occupies only the half of an ordinary evening's programme, and therefore has one attribute which makes for popularity. But it has many other besides. It is undeniably the work of a composer not only well cultivated and trained in his art but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

DAILY TELEGRAPH.

It seems to me absolutely a fact that Mr. Elgar is a composer with whom we shall all have to reckon. He is still a young man. His residence far from London keeps him outside the most vigorous musical life of the country, yet the work under notice bears the unmistakable stamp of distinction, and affords proof of exceptional resources. . . . Mr. Elgar's power in dealing with the orchestra is, for one thing, of extreme value, and we know that he can conjure up melodies from their lurking places. . . . Much might be said in praise of details, but the "Light of Life" will be heard again, and afford another opportunity of discussing it. Enough now that the oratorio, while more valuable as a promise than as an achievement, is as an achievement that which makes promise well nigh as good as assurance.

STANDARD.

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short, "The Light of Life" is a work of great merit.

DAILY CHRONICLE.

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters, and his choral writing is fresh and spirited. These are great recommendations for a work of this description.

SUNDAY TIMES.

The young Malvern teacher has uncommon talent . . . his sense of proportion and tone colour, and his knowledge of effect are quite exceptional, and albeit his themes are not always original, they impress in almost every case by their appropriateness of character and expressive force. . . . The best number in the work is the chorus "Light out of darkness," and this is of such excellence that I cannot help looking to Mr. Elgar for a really fine work when he comes across a "book" which appeals in every sense to his strong artistic temperament.

THE QUEEN.

His work excited considerable interest. Taken as a whole, we may without flattery say that the high anticipations formed were fully realised. . . . Mr. Elgar has set the libretto to music melodious in the extreme, and in which skilful orchestration is by far the most prominent feature.

LONDON: NOVELLO AND COMPANY, LIMITED.

KING OLAF

BY

H. W. LONGFELLOW & H. A. ACWORTH, C.I.E.

SET TO MUSIC FOR

SOPRANO, TENOR AND BASS SOLI, CHORUS AND ORCHESTRA

BY

EDWARD ELGAR.

(Op. 30.)

Price Three Shillings. Cloth, gilt, Five Shillings.
Full Score and Wind Parts, MS. String Parts, 23s.
Tonic Sol-fa Edition (Choruses only), One Shilling and Sixpence.
Vocal Parts, One Shilling and Sixpence each.
Words only, 25s. per 100.

DAILY TELEGRAPH.

Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra. . . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration.

STANDARD.

Mr. Elgar has not only dealt with his subject in an extraordinarily spirited manner, but has written music full of energy, melodic beauty, and modern feeling in methods and general construction. . . . The music flows on with delightful freedom from laboriousness, the part-writing, both for voices and orchestra, is luminous, though certainly not easy, and if Mr. Elgar knows his Wagner, which unquestionably he does, there is no suspicion of plagiarism.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible.

ATHENÆUM.

Musicians spoke in praise of Mr. Edward Elgar's short oratorio "The Light of Life," produced at Worcester recently, and the Malvern composer has far surpassed his previous achievement in his latest work performed on Friday morning. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus.

LONDON: NOVELLO AND COMPANY, LIMITED.

151224

NOVELLO'S ORIGINAL OCTAVO EDITION.

WRITTEN FOR THE WORCESTER MUSICAL FESTIVAL, 1902.

THE SONG OF DEBORAH AND BARAK

FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

THE WORDS FROM HOLY SCRIPTURE

THE MUSIC COMPOSED BY

HUGH BLAIR.

~~THE H. W. GRAY CO.~~
PRICE TWO SHILLINGS AND SIXPENCE.
~~SOLE AGENTS FOR~~
~~NOVELLO & CO. LTD. - LONDON.~~

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

Copyright, 1902, by Novello and Company, Limited.

The right of Public Representation and Performance is reserved.

The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.

M
2012
16235

C

LONDON:
NOVELLO AND COMPANY, LIMITED.
PRINTERS.

THE SONG OF DEBORAH AND BARAK

The Words from the Fifth Chapter of the Book of Judges, mainly according to the
Revised Version.

DEBORAH *Soprano.*

BARAK *Baritone.*

AND CHORUS.

PART I.

SOLI (SOPRANO AND BARITONE) AND CHORUS.

Bless ye the Lord
For the avenging of Israel,
When the people willingly offered themselves.
Hear, O ye kings ; give ear, O ye princes ;

SOLO (SOPRANO).

I, even I, will sing unto the Lord ;
I will sing praise to the Lord God of Israel.

CHORUS.

Lord, when Thou wentest out of Seir,
When Thou marchedst out of the field of Edom,
The earth trembled, the heavens dropped,
The clouds also dropped water.
The mountains flowed away before the Lord,
Even you, Sinai, from before the Lord God of
Israel.

RECITATIVE (BARITONE).

In the days of Shamgar the son of Anath,
In the days of Jael, the highways were
unoccupied,
And the travellers walked through by-ways.

RECITATIVE (SOPRANO) AND CHORUS.

The rulers ceased in Israel, they ceased,
Until that I, Deborah, arose,
That I arose a mother in Israel.

RECITATIVE (BARITONE) AND CHORUS (TENORS
AND BASSES).

They chose new gods :
Then was war in the gates :
Was there a shield or spear seen
Among forty thousand in Israel ?

SOLI AND CHORUS.

My heart is toward the governors of Israel,
That offered themselves willingly among the
people :

Bless ye the Lord.

Ye that ride on white asses,
Ye that sit on rich carpets,
Ye that walk by the way
Tell of it.

Far from the noise of archers, in the places of
drawing water,
There shall they rehearse the righteous acts of
the Lord,
Even the righteous acts of His rule in Israel.
Then the people of the Lord went down to the
gates.

PART II.

SOLO (BARITONE) AND CHORUS.

Awake, awake, Deborah ;
Awake, awake, utter a song :

SOLO (SOPRANO) AND CHORUS.

Arise, Barak, and lead thy captivity captive,
thou son of Abinoam.

SOLI AND CHORUS.

Then came down a remnant of the nobles and
the people ;
The Lord came down for me against the
mighty.
Out of Ephraim came down they whose root is
in Amalek ;
After thee, Benjamin, among thy peoples ;
Out of Machir came down governors,
And out of Zebulun they that handle the
marshal's staff,
And the princes of Issachar were with Deborah ;
As was Issachar, so was Barak ;
Into the valley they rushed forth at his feet.

CHORUS.

The kings came and fought ;
Then fought the kings of Canaan,
In Taanach by the waters of Megiddo :
They fought from heaven ;
The stars in their courses fought against
Sisera.
The river Kishon swept them away,
That ancient river, the river Kishon.

SOLI AND CHORUS.

O my soul, thou hast trodden down strength.

SOLO (BARITONE) AND CHORUS.

Curse ye Meroz, said the angel of the Lord,
Curse ye bitterly the inhabitants thereof ;
Because they came not to the help of the Lord,
To the help of the Lord against the mighty.

SOLO (SOPRANO).

Blessed above women shall Jael be,
The wife of Heber the Kenite,
Blessed shall she be above women in the tent.
He asked water, she gave him milk ;
She brought forth butter in a lordly dish.
She put her hand to the nail,
And her right hand to the workmen's hammer ;
And with the hammer she smote Sisera, she
shattered his head ;
Yea, she pierced and struck through his
temples.

SOLO (SOPRANO) AND CHORUS.

At her feet he bowed, he fell, he lay :
At her feet he bowed, he fell :
Where he bowed, there he fell down—dead !

SOLI AND CHORUS (SOPRANOS AND ALTOS).

Through the window she looked forth and cried,
The mother of Sisera cried through the lattice,
Why is his chariot so long in coming ?
Why tarry the wheels of his chariots ?
Her wise ladies answered her ;
Yet she repeateth her words unto herself,—
Have they not found, have they not divided the
spoil ?
A damsel, two damsels to every man ;
To Sisera a spoil of dyed garments,
Of dyed garments of embroidery on both sides,
Meet for the necks of them that take the spoil ?

SOLI AND CHORUS.

So let all Thine enemies perish !
But let them that love Him be as the sun when
he goeth forth in his might.

CONTENTS.

PART I.

	PAGE
PRELUDE, SOLI AND CHORUS Bless ye the Lord	I
SOLO (Soprano) I, even I, will sing unto the Lord	8
CHORUS Lord, when Thou wentest out of Seir	14
RECITATIVE (Baritone) In the days of Shamgar	22
RECITATIVE (Soprano) AND CHORUS The rulers ceased in Israel	23
RECITATIVE (Baritone) AND CHORUS (Tenors and Basses) They chose new gods	25
SOLI AND CHORUS My heart is toward the governors of Israel	26

PART II.

PRELUDE, SOLO (Baritone), AND CHORUS	Awake, awake, Deborah	42
SOLO (Soprano) AND CHORUS	Arise, Barak	45
SOLI AND CHORUS	Then came down a remnant	46
CHORUS	The kings came and fought	55
SOLI AND CHORUS	O my soul, thou hast trodden down strength	61
SOLO (Baritone) AND CHORUS	Curse ye Meroz	63
SOLO (Soprano)	Blessed above women	66
SOLO (Soprano) AND CHORUS	At her feet he bowed	68
SOLI AND CHORUS (Sopranos and Altos)	Through the window she looked forth and cried	70
SOLI AND CHORUS	So let all Thine enemies perish	75

THE SONG OF DEBORAH AND BARAK.

PART I.

HUGH BLAIR.

Allegro maestoso. ♩ = 108.

do. f cres. cen

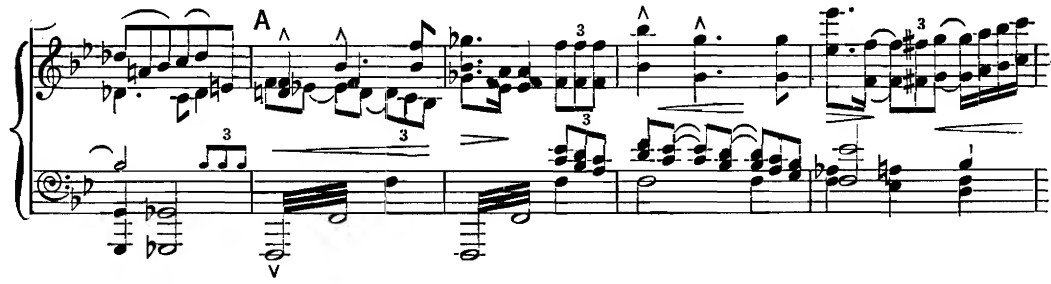
ff p

cres. cen

do. f

Copyright 1902, by Novello and Company, Limited.

8334.



DEBORAH (SOPRANO).

* Bless ye the Lord, bless . . ye the Lord for the a - veng-ing of

fp *fp* *f* *p*

Is - ra - el, for the a - veng-ing of Is - ra - el, bless ye the Lord, bless .

cres. *f* *cres.* *f*

... ye the Lord,

BARAK (BARITONE). *f* *mf*

Bless ye the Lord, bless ye the Lord for the a - veng-ing of

fp *fp* *p*

when the peo - ple will-ing-ly

Is - ra-el, for the a - veng-ing of Is - ra-el,

offered themselves, . . . bless ye the Lord, bless ye the

when the peo - ple will-ing-ly offered themselves, bless ye the

do.

Lord,

Lord,

CHORUS.
SOPRANO.

Bless ye the Lord, bless . . . ye the Lord for the a - veng-ing of

ALTO.

Bless ye the Lord, bless . . . ye the Lord for the a - veng-ing of

TENOR.

Bless ye the Lord, bless . . . ye the Lord for the a - veng-ing, the a - veng-ing of

BASS.

Bless ye the Lord, bless . . . ye the Lord for the a - veng-ing, the a - veng-ing of

mf
when the peo - ple will - ing - ly

Is - ra - el, the a - veng - ing of Is - ra - el,

Is - ra - el, the a - veng - ing of Is - ra - el,

Is - ra - el, the a - veng - ing of Is - ra - el,

Is - ra - el, the a - veng - ing of Is - ra - el,

p

mf 3 offered themselves,

cres. when the peo - ple will - ing - ly offered themselves,

f bless ye the Lord for the a -

f bless ye the

cres. *f*

[illegible]

ff *rit.* *Da tempo.*

bless . . ye the Lord, bless . . ye the Lord.

ff *rit.* *Da tempo.*

Is - ra - el, bless . . ye the Lord, bless . . ye the Lord.

ff *rit.* *Da tempo.*

Is - ra - el, bless . . ye the Lord, bless . . ye the Lord.

ff *rit.* *Da tempo.*

Is - ra - el, bless . . ye the Lord, bless . . ye the Lord.

ff *rit.* *a tempo.*

ff *rit.* *a tempo.*

dim. *p* *fp* *cres*

cen - do. *f* *cres* cen - do. *f*

DEBORAH. *Quasi Recit. f*

Hear, . . . O ye kings; . . .

ff *p* *p*

give ear, . . . O ye prin-ces,

f *sf* *p* *p*

♩ = 96.

f

f *rit.* *jp* *rit.*

With spirit, but not too fast. 8

mf

I, e - ven I, will sing un - to the Lord ;

With spirit, but not too fast. ♩ = 104.

p

1 will sing, will sing un - to the Lord,

cres - cen - do. *f* *tr*

I, e - ven I, will sing . . un - to the Lord,

p *cres.* *f*

mf

I, e - ven I, I, e - ven I,

p *f* *p*

cres. *f* *F* *mf*

I will sing praise . . to the Lord God of Is - ra - el, . . I will sing

cres - cen - do. *sf* *p* *3*

cres - - - - *cen* - - - - *do*.

praise to . . the Lord God of Is - ra - el, . . . I, e - ven

cres - - - - *cen* - - - - *do* *p*

I, will sing . . un - to the Lord ;

poco rall. *mf* *G*

hear, O ye kings ;

poco rall. $\text{♩} = 88.$ *mf* *G*

. . . give ear, O ye prin - ces ;

f *p*

CHORUS.

cres.
Give ear, . . .

cres.
Give ear, . . .

mp Hear, . . . O ye kings ; . . . give ear, . . .
mf Hear, . . . O ye kings ; . . . give ear, . . .

mp *cres.*

f hear, . . . O ye

mf ye prin - ces, hear, . . .

mf ye prin - ces, hear, . . .

mf ye prin - ces, hear, . . .

mf ye prin - ces, hear, . . .

mf O ye prin - ces, hear, . . .

f *p* *fp*

kings; . . . give ear, . . . O ye prin - ces;

O ye kings; . . . give ear, . . . O ye prin -

O ye kings; . . . give ear, . . . O ye prin -

O ye kings; . . . give ear, . . . O ye prin -

O ye kings; . . . give ear, . . . O ye prin -

Tempo 1mo.
mf
I, e - ven I, will sing un - to the

- ces,

- ces,

- ces,

- ces,

Tempo 1mo.
pp *p*

Lord, I will sing, will sing un-to the

This system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'Lord,' followed by a quarter note 'I', and then a series of eighth notes for 'will sing, will sing un-to the'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Lord, I, e-ven I, will sing.. un-to the

This system continues the vocal line with 'Lord, I, e-ven I, will sing.. un-to the'. It includes dynamic markings such as *cres.*, *cen*, *do.*, *f*, and *tr*. The piano accompaniment features triplets and a *cres.* marking in the bass line.

Lord, I, e-ven I,

This system shows the vocal line with 'Lord, I, e-ven I,'. The piano accompaniment has dynamic markings of *f* and *p*. The right hand of the piano part has a more active, flowing melody.

I, e-ven I, I will sing praise to the Lord God of

This system continues with 'I, e-ven I, I will sing praise to the Lord God of'. It includes *cres.* and *f* markings. The piano accompaniment has a *p* marking in the right hand and a *cres.* marking in the bass line.

Is-ra-el, . . I will sing praise to.. the Lord God of Is-ra-el, . .

This system concludes the phrase with 'Is-ra-el, . . I will sing praise to.. the Lord God of Is-ra-el, . .'. It includes *mf*, *cres*, *cen*, *do.*, *sf*, and *p* markings. The piano accompaniment features a triplet in the right hand and a *cres* marking in the bass line.

f I, e - ven I, will sing un - to the Lord, . . . *ff* I will

mf *f*

sing, I . . will sing . . un - to the Lord.

ff

cres - - - *cen* - - - do. *f*

rit.

Molto moderato. ♩ = 69.

sf *fp*

dim - in - u - en - do.

fp *fp* *p* *molto rall.* *sf* *pp*

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *fp*, and *mp*.

CHORUS.

Lord, when Thou went-est out of Seir, when Thou

Lord, when Thou went-est out of Seir,

Lord, when Thou went-est out of Seir, when Thou

Lord, when Thou went-est out of Seir,

The piano accompaniment for the chorus consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *fp*, and *mp*.

marchedst out of the field of . . . E - dom,

when Thou marchedst out of the field of . . .

marchedst out of the field of . . . E - dom,

when Thou marchedst out of the field of . . .

The piano accompaniment for the second system of the chorus consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

the earth trembled, the heavens dropped, the clouds al - so
 E - dom, the earth trembled, the heavens dropped, the clouds al - so
 the earth trembled, the heavens dropped, the clouds al - so
 E - dom, the clouds al - so

dropped wa-ter, the earth trembled, the
 dropped wa-ter, the clouds al - so dropped wa-ter,
 dropped wa-ter, the earth trembled, the
 dropped wa-ter, the clouds al - so dropped wa-ter,

heavens dropped,
 the heavens dropped,
 heavens dropped, Lord, when Thou
 the heavens dropped, Lord, when Thou went - est out of

Hugh Blair—The Song of Deborah and Barak.

Lord, when Thou went-est out of Seir,
 Lord, when Thou went-est out of Seir, when Thou went-est out of Seir,
 went-est out of Seir, out of Seir, when Thou went-est out of Seir,
 Seir, Thou went-est out, . . . Thou went-est out of Seir,
 the earth trembled, the
 the earth trembled, the
 the earth trembled, the
 the earth trembled, the
 the earth trembled, the

Org. Ped.
cres *cen* *do.*
sf *dim.*
L *ff* *fp* *ff*

heavens drop-ped, the clouds al - so drop-ped wa - ter, the

heavens drop-ped, the clouds al - so drop-ped wa - ter, the

heavens drop-ped, the clouds al - so drop-ped wa - ter, the

heavens drop-ped, the clouds al - so drop-ped wa - ter, the

earth trem-ble, the heavens drop-ped, the clouds al - so

earth trem-ble, the heavens drop-ped, the clouds al - so

earth trem-ble, the heavens drop-ped, the clouds al - so

earth trem-ble, the heavens drop-ped, the clouds al - so

drop - ped wa - ter.

drop - ped wa - ter.

drop - ped wa - ter.

drop - ped wa - ter.

drop - ped wa - ter.

The mountains

The mountains

poco rit. *poco meno mosso.* *pp* *M* *poco rit.* *pp* *Poco meno mosso.* *Ped.*

pp

The moun - tains flow-ed, flow - ed a - way, flow-ed a -

The moun - tains flow-ed, flow - ed a - way, flow-ed a -

flow-ed, flow - ed a - way, the moun - tains flow-ed, flow - ed a - way

flow-ed, flow - ed a - way, the moun - tains flow-ed, flow - ed a - way

sempre pp

Ped. * *Ped.* * *Ped.* *

- way be-fore the Lord, the Lord God of Is - ra - el. The

- way be-fore the Lord, the Lord God of Is - ra - el. The

be - fore the Lord, the Lord God of Is - ra - el. The

be - fore . . the Lord, be-fore the Lord God of Is - ra - el. The

Ped. * *Ped.* * *Ped.* * *Ped.* *

Poco animato.

earth trem-bled, the heavens drop-ped, the clouds al - so

earth trem-bled, the heavens drop-ped, the clouds al - so

earth trem-bled, the heavens drop-ped, the clouds al - so

earth trem-bled, the heavens drop-ped, the clouds al - so

Poco animato.

Ped. * *Ped.* * *Ped.* *

16

drop - ped wa - ter, the moun - tains

drop - ped wa - ter, the moun - tains flow - ed a - way,

drop - ped wa - ter, the moun - tains

drop - ped wa - ter, the moun - tains flow - ed a - way,

ff

flow - ed, flow - ed a - way, *p* e - ven yon

flow - ed, flow - ed a - way, *p* e - ven yon

flow - ed, flow - ed a - way, *p* e - ven yon

flow - ed, flow - ed a - way, *pp*

pp *Ped.*

dim. *Tempo lmo.* *

Si - na - i from be - fore the Lord, . .

dim.

e - - ven yon Si - na - i . . . be - fore the Lord, . .

dim.

Si - na - i from be - fore the Lord, . .

dim.

e - - ven yon Si - na - i . . . be - fore the Lord, . .

Tempo lmo. ♩ = 69.

Ped. *

be-fore the Lord, be-fore the Lord.

be-fore the Lord, be-fore the Lord.

be-fore the Lord, be-fore the Lord.

be-fore the Lord, be-fore the Lord.

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

Lord, when Thou went-est out of Seir, when Thou marchedst out of the

field of E - dom, when Thou marchedst out of the field of

field of E - dom, when Thou marchedst out of the field of

field of E - dom, when Thou marchedst out of the field of

field of E - dom, when Thou marchedst out of the field of

allargando al fine. *cres* - *cen* - *do.* *ff* *^*

E - dom, when Thou went - est out of Seir, Lord, when Thou

cres - *cen* - *do.* *ff*

E - dom, when Thou marchedst out of the field . . of E-dom, Lord, when Thou

E - dom, Lord, when Thou went - est out of Seir, Lord, when Thou

ff *^* *cres* - *cen* - *do.* *ff* *^*

E - dom, Lord, when Thou march - edst, when Thou

allargando al fine. *f* *cres* - *cen* - *do.* *ff*

Ped.

marchedst out of the field of E - - dom.

marchedst, when Thou march - edst out of E - - dom.

when Thou march - edst out of E - - dom.

marchedst out of the field of E - - dom.

fff

sf *^* *^* *p* *pp*

3 *3* *1*

Andante con moto. ♩ = 88.

The piano accompaniment consists of five systems of grand staves. The first system begins with a *mf* dynamic and includes markings for *f marcato.* and *p*. The second system features a *p* dynamic and a triplet of eighth notes. The third system starts with a *pp* dynamic and includes the lyrics "cres - cen - do." with a triplet of eighth notes. The fourth system includes dynamics *f poco accel.*, *ff a tempo.*, and *molto cres.*, along with a triplet of eighth notes. The fifth system includes dynamics *ff*, *dim.*, *p*, and *pp*, with a triplet of eighth notes and a *rall.* marking. Pedal markings "Ped. * Ped. *" are present at the end of the system.

BARAK. RECIT.

The sixth system features a vocal line for Barak, marked *mp*, with the lyrics "In the days of Sham-gar the son of A-nath, in the days of". Below the vocal line is a grand staff for piano accompaniment, starting with a *pp* dynamic. The piano part includes a triplet of eighth notes and a *rall.* marking.

23

mp

R

Ja - el, the high - ways were un - oc - cu - pied, and the

marcato.

f a tempo.

p

Ped. * *Ped.* *

tra - vel - lers walk - ed through by - ways.

poco cres. e accel.

rall.

Ped. *

DEBORAH. RECIT.

mp

The ru - lers ceas - ed in Is - ra - el, they ceas - ed in Is - ra - el,

a tempo.

p Recit.

pp

cres. e accel.

S

f

Animato.

un - til that I Deb - or - ah a -

Animato.

f

ff

3

- rose, . . . that I a - rose . . . a mo - ther in Is - ra - el, a . .

mp

mp

mo - ther in Is - ra-el.

CHORUS. *Più vivo.*

ff Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose

ff Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose

mf Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose a

mf Deb-or-ah, Deb-or-ah, Deb - or-ah a - rose a

Più vivo.

ff a mo-ther in Is - ra-el.

f a mo-ther in Is - ra-el.

f a mo-ther in Is - ra-el.

mo-ther in Is - ra-el, a mo-ther in Is - ra-el.

mo-ther in Is - ra-el, a mo-ther in Is - ra-el.

f *sf* *f*

p

T

f *fp* *p* *pp* *rit.*

BARAK. *mf*

They chose new gods, new gods; then was war in the gates: was there a

Poco animato. *p* 3

Poco animato. ♩ = 96.

sf *sf* *p*

U

shield or spear, a shield or spear seen a-mong for-ty thou-sand in

pp 3

Is - ra-el?

TENORS. A spear, was there a shield or spear . . seen a-mong

BASSES. A shield, a spear, was there a shield or spear, or spear . . seen a-mong

fp 3

for - ty thou - sand in Is - ra - el?

for - ty thou - sand in Is - ra - el?

p *rit.*

DEBORAH.
Quasi Recit, slowly.

My heart is toward the gov - ern - ors of Is - ra - el, that offered themselves

Quasi Recit, slowly. ♩ = 58.

fp

will - ing - ly a - mong the peo - ple, my heart is toward the

BARAK. *f* *cres.*

My heart is toward the gov - ern - ors of Is - ra - el, the

cres.

gov - ern - ors of Is - ra - el, that offered themselves will - ing - ly. Bless . . . ye,

cres. *poco* *a* *poco.* *f*

gov - ern - ors of Is - ra - el, that offered themselves will - ing - ly. Bless

cres. *poco* *a* *poco.*

V *f*

ff
 bless . . ye the Lord.
 . . ye, bless ye the Lord.
 CHORUS. *With spirit.*
f
 Bless ye the
 Bless ye the
 Bless ye the Lord, bless ye the Lord, bless ye the
 Bless ye the
With spirit. ♩ = 112.
molto cres. *f*

Lord, bless ye the Lord
 Lord, bless ye the Lord for the a - veng - ing of
 Lord, bless ye the Lord for the a - veng - ing of Is - ra - el,
 Lord, bless ye the Lord
mf

for the a-veng-ing of Is-ra-el, bless . . ye the Lord, bless ye the
 Is-ra-el, the a - veng-ing of Is-ra-el, . . bless . . ye the Lord, bless ye the
 bless ye the Lord, bless . . ye the Lord, bless ye the
 for the a-veng-ing of Is-ra-el, bless ye the

W^{BARAK}.
 Hear, . . . O ye kings; give ear, . . . O ye
 Lord. Hear, . . . O ye kings; give
 Lord. Hear, . . . O ye kings; give
 Lord. Hear, . . . O ye kings; give
 Lord. Hear, . . . O ye kings; give

W
 mp sf cres

DEBORAH.

f Hear, . . . O ye
prin-ces.
ear, . . . O ye prin - ces,
ear, . . . O ye prin - ces,
ear, . . . O ye prin - ces,
ear, . . . O ye prin - ces,
cen do. *f sf* *mp*

X mp *cres. . . poco . . . a . .*
kings; I, e-ven I, will sing . . un-to the
mp *X*
hear, . . . O ye kings,
mp *X*
hear, . . . O ye kings.
mp *X*
hear . . . O ye kings.
mp *X* *p* *cres. . . poco . . . a . .*

poco. *f* Lord; I will sing praise un-to the Lord God of Is-ra-el.

poco. *mf* *cres* - *cen* - *do.*

CHORUS. *f poco animato.*

Bless ye the Lord, bless . . ye the Lord for the a -

poco animato.

Bless ye the Lord, the Lord for the a -

f poco animato.

Bless ye the Lord, bless ye the Lord for . . the a -

f poco animato.

Bless ye the Lord for the a - veng - ing, for the a -

ff - veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

ff - veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

ff - veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

ff - veng - ing of Is - ra - el, for . . the a - veng - ing . . of Is - ra - el.

Y BARAK. *mp*

Ye that ride . . . on white ass - es,

pp *p*

cres.

ye that sit . . . on rich car - pets, ye that walk . . . by the

cres *cen*

f

way, Tell of it.

CHORUS.
SOPRANO.

ALTO.

TENOR.

BASS.

Tell of it.

Tell of it.

Tell of it, tell of it.

Tell of it, tell of it.

do. *mf* *f*

p Far from the noise of . . arch - ers in the

pp *cres.* *f* DEBORAH. There shall they re -

pla - ces of . . draw - ing wa - ter,

cres. *f* *Ped.* *

mp *cres.* *mp* *cres.* - hearse the righteous acts of the Lord, there . . shall . . they re -

There . . shall . . they re -

Ped. * *Ped.* *

f *cres.* *rit.* - hearse, they . . shall re-hearse the righteous acts . . of . . the

f *cres.* *rit.* - hearse, they . . shall re-hearse the righteous acts, the righteous acts of . . the

Allegro con brio.

Lord.

Lord.

CHORUS.

f They shall re -

f They shall re - hearse the right - eous acts of the Lord, the right - eous

Allegro con brio. $\text{♩} = 112.$

f marcato.

- hearse the right - eous acts of the Lord, the right - eous acts of the

acts . . of the Lord, the right - eous acts . . . of the

f They shall re - hearse the right - eous acts of the Lord, they shall re -

Lord, shall re - hearse the right eous acts, re -

Lord, they shall re - hearse the right eous acts,

f They shall re -

- hearse . . the right - - eous acts, the acts . . of the
 - hearse . . the right - - eous acts,
 the right - - eous acts of the
 - hearse the right - - eous acts of the Lord, the

Lord, they shall re-hearse, they shall re - hearse
 they shall re-hearse the righteous acts, they shall re-hearse the
 Lord, they shall re - hearse . . the right - eous
 right eous acts, . . the right - eous
 AA
 Org. Ped.

the right - eous acts of the Lord,
 right - eous acts . . of . . the Lord, the . . right-eous
 acts, the right - eous acts of . . the Lord, of the Lord, the
 acts, they shall re-hearse the

35

they shall rehearse the right eous
acts of the Lord, the right eous
right eous, right eous acts, the right eous
right eous acts, the right eous
right eous acts, the right eous

BR

The image shows a page from a musical score for the hymn "The Righteous Acts of the Lord." It features five staves. The first four staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The lyrics "acts, the right - eous acts of the Lord:" are written below each staff. The fifth staff is a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It includes triplets and a section marked "BB" (B-flat). The lyrics "cen do." are written below the piano staff. The score is written in a traditional musical notation style with various musical symbols and dynamics.

Musical score for the hymn "The Lord Went Down to the Sea". The score is written for five parts: Soprano, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are: "then the people of the Lord went down to the sea and he rode upon the back of the Lord's horse." The organ part includes a *marcato* instruction.

ff

then . . the peo - ple of the

then . . the peo - ple of the Lord went down to the gates,

gates,

gates,

Lord went down to the gates, then . . . the peo - ple of the

then . . . the peo - ple of the

then . . . the peo - ple of the Lord,

then . . the peo - ple of the Lord, the peo - ple of the

CC

Lord went down to the gates,

Lord went down to the gates,

they shall re - hearse the right - eous acts of the

Lord went down to the gates,

CC

they shall re - hearse the

Lord, e - ven the right-eous acts of His rule in Is - ra - el, . . . the

they shall re - hearse the right - - eous acts . . . of the

cres.

they shall re - hearse the right - eous acts of His

right-eous acts of His rule in Is - ra - el, re - hearse, . . .

cres.

right-eous acts of His rule in Is - ra - el, they shall re -

cres.

Lord, they shall re - hearse,

cres.

cres. sempre.

rule in Is - ra - el, the . . right - . . .

they shall re - hearse the right - . . eous acts of His

- hearse, they shall re - hearse the acts of His

they shall re - hearse the right - . . eous acts of His

cres. sempre.

DD

- . . . teous acts of the Lord,

rule . . in Is - ra - el, they shall re -

rule . . in Is - ra - el, the right - eous acts,

rule . . in Is - ra - el, the right - eous acts,

DD

they shall re - hearse the right - eous

- hearse . . the acts, e - ven the right - eous acts . . of the

e - ven the acts, e - ven the right - eous acts . . of the

they shall re - hearse the right - eous acts of the

acts of the Lord, . . . e - ven the right-eous acts . . of His

Lord, of the Lord, . . . e - ven the right - eous acts of His

Lord, . . . they shall re - hearse the right - eous acts of His

Lord, they shall re - hearse . . . the acts of His

rit. **EE** *Andante maestoso.*

rule in Is - - - - - ra - el,

rit.

rule in Is - - - - - ra - el,

rit.

rule . . . in Is - ra - el,

rit.

rule . . . in Is - ra - el,

Andante maestoso. $\text{♩} = 80.$ **EE**

Allargando al fine. **ff**

they shall re -

ff

they

ff

they shall re -

ff

they

Allargando al fine. **ff**

- hear the right - eous acts of the Lord, . . . e - ven the

shall re - hear the acts . . of the Lord, . . . e - ven the

- hear the right - eous acts of the Lord, of the Lord, e - ven the

shall re - hear . . . the right - eous

right - eous acts . . of His rule in Is - - ra - el.

right - eous acts of His rule in Is - - ra - el.

right - eous acts of His rule in Is - - ra - el.

acts . . . of . . His rule in Is - - ra - el.

END OF PART I.

8334

PART II.

With energy. ♩ = 100.

sf

cres - cen - do.

f *ff* *cres. sempre.*

marcato.

BARAK.

f

A - wake, A - wake, . . . Deb - or - ah :

sf *mf*

2 2 2

mf
a - wake, . . a - wake, ut-ter a song, . .

fp *fp*

a - wake, . . a - wake, ut-ter a song, ut-ter a song, a-wake, **B**

p *sf*

ff
a - wake, ut-ter a song :

CHORUS.

sempre cres.
A - wake, . . a - wake, *sempre cres.*
A - wake, . . a - wake, *sempre cres.*
A - wake, . . a - wake, . . ut-ter a *sempre cres.*

A - wake, . . a - wake,

fp *f* *sempre cres.*

Hugh Blair—The Song of Deborah and Barak.

DEBORAH.

f A - rise, . . Ba - rak, . . and lead thy cap -

fp *mf*

Ped. *v*

- tiv - i - ty cap - tive, a - rise, a - rise, . . Ba - rak, and

f

lead . . thy cap - tiv - i - ty . . cap - tive,

CHORUS.

f A - rise, . . Ba - rak, a - rise,

f A - rise, a -

f A - rise, . . Ba - rak, a - rise, a -

f A - rise, a -

cres.

thou son of A - bin - o - am.

Ba - rak, Ba - rak, . . a - rise, . . a - rise, Ba - - rak.

- rise, . . Ba - rak, . . a - rise, . . a - rise, Ba - - rak.

- rise, Ba - rak, . . a - rise, . . a - rise, Ba - - rak.

- rise, Ba - rak, . . a - rise, . . a - rise, Ba - - rak.

sff *p*

rit. *p* *fp* *Più moderato. ♩ = 96. marcato.*

First system of musical notation, featuring a piano accompaniment with treble and bass staves. The key signature is one sharp (F#). The music includes triplets and a crescendo marking.

BARAK. *E* *mf* *f*

Then came down a rem-nant of the no-bles and the peo - ple: the

Second system of musical notation, including a vocal line for Barak and piano accompaniment. The vocal line has dynamics *mf* and *f*. The piano accompaniment has dynamics *mf* and *fp*. The system includes triplets and a trill marking.

Lord came . . down for me a - gainst the might-y, the

cres. *p* *cres.* *cen* *do.*

Third system of musical notation, including a vocal line and piano accompaniment. The piano accompaniment has dynamics *cres.* and *p*. The system includes a crescendo marking.

Lord came down for me a - gainst the might-y, the

f *cres.* *f* *cres.*

Fourth system of musical notation, including a vocal line and piano accompaniment. The piano accompaniment has dynamics *f* and *cres.*. The system includes a crescendo marking and a fermata.

Lord came . . down for me a - gainst . . the . . might-y.

CHORUS.

Then came down a rem-nant of the

Then came down a rem-nant of the

Then came down a rem-nant of the

Then came down a rem-nant of the

Then came down a rem-nant of the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

no - bles and the peo - ple : the Lord came . . down for me a - gainst the

The image displays a musical score for the hymn "The Lord Came Down for Me." It includes vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "a - gainst the might-y, the Lord came . . down for me a - gainst the". The piano accompaniment is written for a grand piano, with a treble and bass clef. It features a variety of musical notations, including dynamics (f, p), articulation (accents), and a key signature change to one sharp (F#) in the final section. The score is presented in a clear, professional layout with a white background and black musical notation.

Vocal Parts:

- Staff 1: *a - gainst the might-y, the Lord came . . down for me a - gainst the*
- Staff 2: *a - gainst the might-y, the Lord came down for me a - gainst the*
- Staff 3: *a - gainst the might-y, the Lord came . . down for me a - gainst the*
- Staff 4: *a - gainst the might-y, the Lord came . . down for me a - gainst the*

Piano Accompaniment:

- Staff 5: *f* (forte), *p* (piano), *f* (forte)
- Staff 6: *f* (forte), *p* (piano), *f* (forte)

Key Signature: One sharp (F#)

Tempo/Style: The score includes various musical notations such as accents, slurs, and triplets, indicating a specific tempo and style.

DEBORAH.

mf *cres.*

Out of E-phra-im came down they whose root is in

might - y.

might - y.

might - y.

might - y.

p

H *cres.* *f*

Am - a - lek ; af - ter thee, Ben - ja - min,

mf *f*

E - phraim, E - phraim ;

mf *f*

E - phraim, E - phraim ;

f

Ben - ja - min,

cres. *cen* *do.* *p* *cres.*

a - mong thy . . peo - ples ;
 BARAK. *mf*
 Out of
 af - ter thee, Ben - ja-min,
 Ben - - ja - min, af - ter thee, Ben - ja-min,
 af - ter thee, Ben - ja-min,
 Ben - ja-min. af - ter thee, Ben - ja-min,

The first system of the musical score is written for voice and piano. The voice part consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The piano accompaniment consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music features various dynamics including *f* (forte), *sf* (sforzando), and *mf* (mezzo-forte). There are also triplets and accents marked with a triangle (^).

Ma - chir came down gov - ernors, and out of Zeb - u - lun they that

The second system of the musical score continues the composition. It features a voice part with two staves and a piano accompaniment with two staves. The key signature remains one sharp. The piano part includes dynamics such as *fp* (fortissimo piano) and *cres* (crescendo). The system concludes with a double bar line.

I

han - dle the mar - shal's staff. . .

And the prin - ces of Is - sa-char

I

cres - cen - do.

f

as was . . Is - sa-char,

were with Deb - or - ah; as was Is - sa-char,

were with Deb - or - ah; as was . .

as was Is - sa-char, as was . .

as was Is - sa-char, so was Ba - rak, as was

cres cen

cres - cen - do. *do.*
so . . . was Ba - rak.

cen *do.* *ff marcato.*
so was Ba - rak. Then came down a rem - nant of the

cen *do.* *ff marcato.*
Is - sa - char, so was Ba - rak. Then came down a rem - nant of the

cen *do.* *ff marcato.*
Is - sa - char, so was Ba - rak. Then came down a rem - nant of the

do. *ff marcato.*
Is - sa - char, so was Ba - rak. Then came down a rem - nant of the

do. *ff marcato.*
no - bles and the peo - ple. The Lord came . . down for me a -

do. *ff marcato.*
no - bles and the peo - ple. The Lord came . . down for me a -

do. *ff marcato.*
no - bles and the peo - ple. The Lord came . . down for me a -

do. *ff marcato.*
no - bles and the peo - ple. The Lord came . . down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y, the Lord came down for me a -

gainst the might-y. In-to the val-ley they rush-ed forth, ..

gainst the might-y. In-to the val-ley they rush-ed forth, ..

gainst the might-y. In-to the val-ley they rush-ed forth, ..

gainst the might-y. In-to the val-ley they rush-ed forth, ..

gainst the might-y. In-to the val-ley they rush-ed forth, ..

they rush-ed forth at his feet.

they rush-ed forth at his feet.

they rush-ed forth at his feet.

they rush-ed forth at his feet.

55

Con spirito. ff

The kings came and fought, the kings . . . came and fought,

The kings came and fought, the kings . . . came and fought,

The kings came and fought, the kings . . . came and fought,

Con spirito. ♩ = 120. The kings came and fought, the kings . . . came and fought,

sf *ff* *sf*

they came and fought, the kings

they came and fought, the kings

they came and fought, the kings

they came and fought, the kings

came and fought, then fought the kings of Ca - na - an

came and fought, then fought the kings of Ca - na - an,

came and fought, then fought the

came and fought, then fought the

3 *3* *sf* *f* *tr*

in

in Ta - an - ach by the wa - ters of Me - gid - do,

kings of Ca - na - an,

kings of Ca - na - an,

Ta - an - ach by the wa - ters of Me - gid - do,

then . . . fought the

then . . . fought the kings, . . . fought

tr then fought the kings, . . . then fought

then . . fought the kings, . . . the kings came and fought.

kings, . . then fought, . . . the kings came and fought.

the kings, . . . the kings came and fought.

tr the kings, the . . . kings, the kings came and fought.

M

M

sf

[illegible]

This image shows a page from a musical score for "The Star-Spangled Banner". The score is written for voice and piano. The top system includes the first two lines of the song's lyrics: "they fought from heaven, the stars in their courses, they fought from heaven, they fought from heaven, the stars in their courses es fought against". The piano part consists of arpeggiated chords. The bottom system continues the lyrics: "Sis-er-a, fought against Sis-er-a, they fought against". The piano part continues with similar arpeggiated figures. The score is in G major and common time. There are various musical markings such as accents (^), slurs, and dynamic markings like "fff" (fortissimo). The lyrics are printed below the vocal staves, and the piano part is written on grand staves. The overall style is that of a traditional sheet music publication.

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

Sis - er - a. The riv - er Ki - shon

swept them a - way, that an - - cient

swept them a - way, that an - - cient

swept them a - way, that an - - cient

swept them a - way, that an - - cient

riv - er, the riv - er Ki - shon

riv - er, the riv - er Ki - shon

riv - er, the riv - er Ki - shon

riv - er, the riv - er Ki - shon

cres. molto.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. They sing the lyrics "swept . . . them a - way," with dynamics *f* and *p*. The fifth staff is the piano accompaniment, featuring chords and triplets with dynamics *sf*, *p*, and *pp*. A fermata is placed over the piano part at the end of the system.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts in G major, 2/4 time, singing the lyrics "swept . . . them a - way." with dynamics *ppp* and a *rit.* (ritardando) marking. The fifth staff is the piano accompaniment, featuring chords and triplets with dynamics *ppp* and a *rit.* marking. A fermata is placed over the piano part at the end of the system.

Largo maestoso. DEBORAH. *ff* O my soul, my soul, . . .
 BARAK. *ff* O my soul, thou, . . .
 O my soul, thou . . .
 O my soul, thou . . .
 O my soul, thou . . .
 O my soul, thou . . .
 O my soul, thou . . .
Largo maestoso. ♩ = 66. *cres. cen - do. f* *ff* O my soul, thou . . .

Allargando.
 thou hast trod - den down strength, O my soul, thou hast
 thou hast trod - den down strength, O my soul, thou hast
 hast trod - den down strength, thou hast trod - den down strength, O my
 hast trod - den down strength, thou hast trod - den down strength, O my
 hast trod - den down strength, thou hast trod - den down strength, O my
 hast trod - den down strength, thou hast trod - den down strength, O my
Allargando.

molto rit.

trod-den, hast trod-den down strength, thou hast

trod-den, hast trod-den down strength, thou hast trodden down strength, thou hast

molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down

molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down

molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down

molto rit.

soul, thou hast trod-den down strength, thou hast trod-den down, hast trod-den down

molto rit.

ff

molto rit.

Ped. *

trod-den down strength.

trod-den down strength.

strength.

strength.

strength.

strength.

Più moto. ♩ = 80.

fp

fp

BARAK. *mf*

Curse ye, curse ye Me - roz, said the an - gel of the

pp *sf* *p*

Lord, *f* curse ye

CHORUS. *sf* *sf* *sf* *sf*

Curse ye, curse ye . . Me - roz,

Curse ye, curse ye . . Me - roz,

Curse ye, curse ye . . Me - roz,

Curse ye, curse ye . . Me - roz,

sf

poco agitato.

bit - ter - ly the inhab - itants there - of ; be - cause they came not to the

poco agitato. *p*

help of the Lord against the mighty, be-cause they

CHORUS. *sf* *sf*

Curse ye, curse ye Me-roz,

Curse ye, curse ye Me-roz,

Curse ye, curse ye Me-roz,

Curse ye, curse ye Me-roz,

V *sf* *sf* *fp*

came not to the help of the Lord

be-cause they

be-cause they came not to the

be-cause they

be-cause they came not, they came not to the

poco accel. *p* *fp* *poco accel.* *cres.* *cen.* *do.*

W Più agitato.

mf
a - gainst the might - y, they

cres - cen - do. rit.
came not to the help of the Lord

rit. sf
help of the Lord

rit. sf
came not to the help of the Lord

rit. sf
help of the Lord

sf rit. sf
W Più agitato.

fp
came not,

mf
a - gainst the might - y, they came not to the

p
a - gainst the might - y, the might - y, they came not to the

mf
a - gainst the might - y, they came not to the

p
a - gainst the might - y, the might - y, they came not to the

pp
cres - cen - do. f

rit. a tempo. *sf*
Curse ye, curse ye

rit. a tempo.
help of the Lord a-against the might - y, Curse ye,

rit. a tempo.
help of the Lord a-against the might - y, Curse ye,

rit. a tempo.
help of the Lord a-against the might - y, Curse ye,

rit. a tempo.
help of the Lord a-against the might - y, Curse ye,

a tempo.
sf rit. fp

DEBORAH. *p* *cres.*
Bless - ed, bless-ed . . a - bove

fp
Mer-oz.

fp
curse ye Meroz.

fp
curse ye Meroz.

fp
curse ye Meroz.

fp
curse ye Meroz.

p rit. pp $\text{♩} = 69.$

mf

wo - men shall Ja-el be, the wife of He - ber the Ke - nite;

p legato.

f *poco animato e cres.*

bless - ed shall she be a-mong women in the tent. He

fp *cres.*

Ped. *

ask - ed wa - ter, she gave him milk; she brought forth

fp *cres.* *cen.*

butter in a lord - ly dish.

do. *accel.* *p* *fp*

Y *Recit. parlando.* *pp*

She put her hand to the nail, and her

p poco rit. *Recit.* *p*

a tempo. *cres.* *f*

right hand to the workmen's hammer : and with the ham-mer she smote

a tempo. *pp* *cres.* *cen.* *do.*

Sis - er - a, she shatter'd his head, yea, shatter'd his head ; yea, she

f *fp* *sf*

ff

pierce - ed and struck through his tem - ples.

p rit.

Lento. f

At her feet he bow - ed, he fell, he lay :

Lento. ♩ = 69. *fp* *pp rit.*

where he bow-ed,

CHORUS. *a tempo.*

f At her feet he bow-ed, he fell, he lay: *p* *pp*

At her feet he bow-ed, he fell, he lay: *p* *pp*

At her feet he bow-ed, he fell, he lay: *p* *pp*

At her feet he bow-ed, he fell, he lay: *p* *pp*

a tempo. *pp* *pp*

there he fell down—dead! . . .

there he fell down—dead!—dead! *p* *fp* *pp*

there he fell down—dead!—dead! *p* *fp* *pp*

there he fell down—dead!—dead! *p* *fp* *pp*

there he fell down—dead!—dead! *p* *fp* *pp*

ppp *fp* *fp* *pp*

AA *Larghetto.* BARAK. *p*

Larghetto. $\text{♩} = 76.$ Thro' the win-dow she

look-ed forth and cri-ed, the mo-ther of Sis-er-a cri-ed thro' the lat-tice,

DEBORAH. *mp* *cres.*

Why . . . is his cha-riot so long in com-ing? why

poco agitato.

tar-ry the wheels of his cha-riots? why tar-ry the wheels of his

BB *Tempo 1mo.*

char - iots ?

rit. mp

Her wise . . la - dies an - swered her,

1st SOPRANO. BB *f*

Have they not found,

2nd SOPRANO. *f*

Have they not found,

ALTO. *f*

Have they not found,

BB *Tempo 1mo.*

rit. p cres.

mp

yet . . she re - peat - eth

f

have they not . . di - vi - ded the spoil? have they not found, . .

f

have they not di - vi - ded the spoil? have they not found, have they not di -

f

have they not . . di - vi - ded the spoil? have they not found, have they not di -

mf

CC *mp*

Why . . . is his cha-riot so long . . . in

p

her words un - to her - self.

pp

have they not di-vi-ded the spoil? have they not

pp

- vi - ded, di - vi-ded the spoil? have they not found, have they not

pp

vi - ded, di - vi-ded the spoil? have they not found,

CC

p *pp*

poco agitato. *f* *ff*

com-ing? Have they not found, have they not found, have they not di - vi - ded the spoil?

f *ff*

found, have they not found, have they not di-vi-ded the

f *ff*

found, have they not found, have they not di-vi-ded the

f *ff*

have they not, have they not found, have they not di-vi-ded the

poco agitato. *cres.* *fp* *cres.* *f*

spoil, di-vi - ded the spoil? two

spoil, di-vi - ded the spoil? a dam-sel, two damsels, two

spoil, di-vi - ded the spoil? a dam-sel, two damsels, two

fp *mf* *f*

f to Sis - er - a a spoil . . of dy - ed gar-ments,

mf ³ dam-sels to ev - 'ry man, a spoil of dy - ed gar-ments,

mf dam-sels to ev - 'ry man, a spoil of dy - ed gar-ments,

mf dam-sels to ev - 'ry man, a spoil of dy - ed gar-ments, of

cres - cen - do. *fp* *fp*

DD *f* a spoil, a spoil,

poco accel. of dy - ed garments of em-broid - er - y on both sides, *f* a

poco accel. of dy - ed garments of em-broid - er - y on both sides, *f* a

poco accel. dy - ed, dy - ed garments of em-broid - er - y on both sides, *f* a

DD *p poco accel.* *cres - cen - do.* *f*

³ meet for the necks . . . of them . . . that take the spoil, . . . that take the

spoil, meet for the necks of them . . . that take . . . the spoil, that

spoil, meet for the necks of them that take . . . the spoil, that

spoil, meet for the necks of them . . . that take . . . the spoil, that

fp *p*

rit.

spoil?

rit. *a tempo.*

them that take the spoil?

rit. *a tempo.*

them that take the spoil?

rit. *a tempo.*

them that take the spoil?

rit. *p* *a tempo.* *fp* *p* *pp*

Grave.

1st SOPRANO. *EE* *ff*

2nd SOPRANO. So let all Thine en - e-mies per-ish :

1st ALTO. So let all Thine en - e-mies per-ish :

2nd ALTO. So let all Thine en - e-mies per-ish :

1st TENOR. So let all Thine en - e-mies per-ish :

2nd TENOR. So let all Thine en - e-mies per-ish :

1st BASS. So let all Thine en - e-mies per-ish :

2nd BASS. So let all Thine en - e-mies per-ish :

So let all Thine en - e-mies per-ish :

Grave. *EE*

DEBORAH.
Poco animato.

76

But let them that love Him . . be as the sun when he go - eth

BARAK.
Poco animato.

But let them that love Him . . be as the sun when he go - eth

f *FF*

cres - - - *cen* - - - *do.*

forth, when he go - - eth forth in his might,

cres - - - *cen* - - - *do.*

forth, when he go - - eth forth in his might,

but let them that love Him, . . let them that

but let them that love Him, . . let them that

but let them . . that love . . Him, let them that

but let them that love Him, . . let them that

but let them that love . . Him, let them that

but let them that love . . Him, let them that

but let them that love . . Him, that

But let them that love . . Him, that

cres - - - *cen* - - - *do.* *cres* - - -

when he go - eth forth . . .

when he go - eth forth . . .

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, go - eth forth . . .

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, go - eth forth . . .

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.

love Him, as the sun, be as . . . the sun, go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun, be as . . . the sun, go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.

love Him . . . be as the sun when he go - eth forth, when he

cen - - do sempre.

in his might, in his might.

in his might, in his might.

in his might, in his might.

in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

go - eth forth in his might, in his might.

cres - - cen - do. sff rit. fff

THE END.